

## Oblique glances on *Capitu*: a reading of exotopic subversion<sup>1</sup> / *Olhares oblíquos sobre Capitu: uma leitura da subversão exotópica*

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### ABSTRACT

Looking at the literary text from an opening angle is always a complex and inviting challenge. Infinite possibilities for the construction of meanings inspire readers and feed the literature with the passion that is proper to its construction: which consists in being a perpetual return to itself, unfolding in the same lines written by itself. Under the emblem of the audiovisual, on the other hand, literature becomes even more instigating, by providing glances that, instead of enclosing it, point vigorously to other directions, to other sayings. Thinking about the potential of (re)readings that literary art maintains, especially, inserted in the field of adaptation as an extension practice of its senses, this article aims to analyze an excerpt from *Capitu* (2008) microseries, directed by Luiz Fernando Carvalho and adapted of the novel *Dom Casmurro*, by Machado de Assis, according to the concept of exotopia, disseminated by Mikhail Bakhtin (2011), as development of a point of view from an outside place. The purpose is about demonstrating how Carvalho's cinematographic language reflects the exotopic dynamics on television, however subverting it, creating a breakage in the space-time perspective of the audiovisual narrative. This study is based on theories about the essence and functioning of image-sound, the debate on issues relevant to the scope of adaptation, the theme of Bakhtinian exotopia, as well as other contributions that add to the realization of this analysis.

KEYWORDS: Adaptation; Exotopic subversion; Narrative discourse; Microseries *Capitu*.

### RESUMO

*Olhar o texto literário de um ângulo inaugural é sempre desafiador, para não dizer tentador. Possibilidades infindas de construção de significados insuflam o leitor e alimentam a literatura com o ardor que sempre lhe constituiu a feitura: o de ser um perpétuo retorno a si mesma, desfiando-se com o mesmo fio com que se tece. Sob a insígnia do audiovisual, por sua vez, a literatura se torna ainda mais instigante, ao proporcionar olhares que, em vez de encerrá-la, apontam incansavelmente para outras direções, para outros dizeres. Pensando na potencialidade de (re)leituras que a arte literária sustenta, sobretudo, inserida no circuito da adaptação como prática alargadora de seus sentidos, este artigo se propõe a analisar um recorte da microssérie *Capitu* (2008), dirigida por Luiz Fernando Carvalho e adaptada do romance *Dom Casmurro*, de Machado de Assis, à luz do conceito de exotopia, cunhado por Mikhail Bakhtin (2011), como desdobramento de olhares a partir de um lugar exterior. O intuito é demonstrar como a linguagem cinematográfica de Carvalho imprime no objeto televisivo a dinâmica exotópica, mas subvertendo-a, criando uma fratura na perspectiva espaço-temporal da narrativa audiovisual. Fundamentam este estudo teorias que versam sobre a essência e o funcionamento da imagem-som, o debate sobre questões pertinentes ao âmbito da adaptação, o tema da exotopia bakhtiniana, bem como contribuições outras que somam à realização desta análise.*

PALAVRAS-CHAVE: Adaptação; Subversão exotópica; Enunciação narrativa; Microssérie *Capitu*.

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## 1 Introduction

According to the fluidity of societies and modes of artistic production, it is possible that the literary phenomenon no longer conserves, in an unrestricted and crystallized way, such corporeity that once made it the great transmitter of narratives and poetics. The topicality, imposes to man endless innovations, techniques and resources to make the expression of art always consistent with the times in force.

It is verified, with intense recurrence, the migratory force of the narratives, whose displacements intend the connection between what is said and what is shown. When one thinks of, for example, the fixity of literary fiction, it can clearly be visualized the operative phenomenon of narrative slippage, according to Figueiredo's (2010) theoretical examination. According to the author, the continuous interchanges between literature and imagery sectors, such as cinema, television and electronic games, produce profound transformations of meanings of the objects that are mobilized, which makes necessary, therefore, modifications in the reading records of these artifacts: “in the case of literature, an effort to adapt to the new times, characterized by the proliferation of narratives, made available by the cultural market, in the most different supports” (FIGUEIREDO, 2010, p.62).

Thus, it is undeniable that the platforms of fiction firm constant and dense exchanges of narrative procedures that put them in motion. Starting from this principle of the territorial diaspora of the *migrant narratives*, it is proposed a reading of the episode Olhos de Ressaca, which compose the *Capitu* micro-series<sup>2</sup>, directed by Luiz Fernando Carvalho and published by Rede Globo Television in 2008. In the light of the Bakhtinian postulate, we seek to understand some strategies used by the director to build the narrative thread of the audiovisual work. From the concept of exotopy, which represents the dialectic of two tangent looks in the space/time relation, we try to think the enunciative expedients responsible for the communication of the narrative. It begins with the idea that narration - so to speak - occurs in a simultaneous movement from *the inside out* and from *the outside into* the diegetic plane, that is, the conduction of the

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<sup>2</sup> The microseries term is used to design a serial television product derived from the miniseries, while the duration does not exceed 10 chapters. In general, it comprises three to five titles. *Capitu*, for example, was shown in five chapters.

story (con)fuses the level of the enunciation with the plane of the remembrance, and thus converges three glances: the utterance, the enunciator, and of the spectator.

## **2 Image, written lines**

In the middle of 21<sup>st</sup> century, society is inescapably immersed in what can be called an *image spectacle*<sup>3</sup>, in which knowledge is no longer validated solely by reading the writing. Given the contingent of images that support the transit of ideologies (television, advertising, internet, virtual games, etc.), the image becomes a device of representation and language that makes it possible to tell others about social spaces and roles.

When the image goes beyond the visible, it means that it has a voice of its own, it has its text. The public has the task of reading it. Besides its primeval activity of showing, the imagery, eventually, can present affective value when it reaches the sensibility, making sense of some meaning. Martin (2005, p.35) will say, in regard to his functions, that “the image *reproduces* the real, then in a second degree and eventually *affects* our feelings, and finally in a third degree and always optionally, takes an ideological and moral *meaning*”. This power to reach the sensitive of each individual, especially when worked as an aesthetic object, causes Aumont (1993) to reflect on the close link of the image with the symbolic field, elevating it to the *status* of mediator between spectator and reality.

Given the load of subjectivities with which the image emerges in contemporary culture, it becomes clear that the visual language presents the potentiality of saying similar to that of the written word, regarding the realization that what is seen instantly stimulates a meaning to the observer, whereas what one reads, gradually, establishes a sense to the mind. In this sense, one can perceive an often clear and sometimes only suggested connection between fictional texts and the elements of visual languages (PELEGRI, 2003). However, it is important to remember that the image already brings a first reading established from the choices made by the filmmaker, while the literature does not. In it, the reader is the one who should form this first image.

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<sup>3</sup> In the sense intended by Guy Debord (1991, p.10): “The spectacle is not a set of images, but a social relation between people, mediated by images”.

In the imagistic language, this connection with the fictional text is exemplified in *adaptation*, a specific type of text/image relationship in which a particular literary work is transported to another domain of expression, in this case, audiovisual. For Hutcheon (2013, p.30), adaptation behaves as "a creative and interpretative act of appropriation / recovery" as well as "an extensive intertextual engagement with adapted work". However, in the adaptive process, in addition to the content of the adapted work, other elements that do not necessarily constitute this, but that the adapter acts on the emergence of the adaptation, for the interpretation obtained from the original. From this point of view, adaptation - as a product - maintains intrinsic relations with the work that adapts, yet sustaining in itself semantic independence that converts it into an autonomous work. A rather thorny point in dealing with adaptation concerns its fidelity to the source work. In this particular case, Stam (2006) argues that the act of adapting a text is already a creative process of a new object, therefore it has an interpretative point of view, that is, the viewer of the one who adapts. The final product comes to light, therefore, as "[...] a work of re-enactment, whereby a work that serves as a source is reinterpreted through new lenses and speeches" (STAM, 2006: p.48). Given the fact, the strict fidelity between adaptation and source work becomes unfeasible.

### **3 Exotopy: the *place outside***

The exotopy's concept (from the Greek *exo-*, out, and *topos*, place) corresponds, in Bakhtin's thought, to the relation between time and space. However, two are the concepts elaborated by the scholar that relate such instances: *chronotopy*<sup>4</sup>, which relates time and space within the scope of the literary text, and *exotopy*, when this relation is situated in the exercise of artistic creation.

In the exotopic process, according to Amorim (2006, p.96), "the aesthetic creation expresses the difference and the tension between two looks, between two points of view", that is, the *other's* gaze, the way the other sees, and the gaze of the one who sees the other, that is, the artist's gaze. From this angle, it can be said that the exotopy

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<sup>4</sup> It is important to emphasize that the *chronotope* is later to the term *exotopy*, this one cut in the essays *The author and the hero and for a philosophy of the act*, texts that compose the *Aesthetics of the verbal creation* of Bakhtin, according to Amorim (2006). In this, the *exotopy* will relate to the relationship that is established between the creator and the beings created by him, named respectively author and hero/character.

illustrates a dialectical game between the seeker and the visible, leading, in the end, to the question of otherness. On the one hand is the subject, who looks from the place where it is situated; on the other, the one who, being outside the experience of the first, seeks to express what he sees from the other's gaze.

For lack of a totalizing vision, man has the need to seek the vision of the other about himself. The apprehension of oneself is unattainable, since the *inside-out look* only apprehends the world, but not the being. The vision of the world is the frontier in which all inhabit. Take, for example, the reflection of the mirror. The image that is contemplated is not, in fact, what is seen, but the vision that the other has of what is reflected. The subject cannot leave himself to be able to contemplate, it needs the look of the other to be constituted. It will always be the other that will best define you. It is this consciousness that, inhabiting the exterior, the outside, can see it with totality.

This seems to be the basis for Bakhtin's dialogism. According to Stam (2000), dialogic relations take place in the boundaries between the *self* and the *other*, because it is through this inter-relational web that the subject is conceived and becomes possessor of an awareness of self. Now, if it is possible to see what the other cannot see (himself, his facial expression, the objects behind him), he also sees what his observer does not see. Thus, for Bakhtin, the *self* is not a closed field, because it can go beyond the frontier and consider the other as subject and itself as object (STAM, 2000).

Returning to the sector of aesthetic creation, exotopy clarifies the relation that the character (*the other*) establishes with the author, who is the creator of characters or the *self* that builds the *other(s)*. Bakhtin understands that the author is the distant entity of the character who, being from outside, gives him totality. It is as if the author were invested with the power of the demiurge of conscience, as he “[...] not only sees and knows everything that each individual character and all the characters together see and know, as he sees and knows more than they, and in addition he sees and knows something that is inaccessible to them in principle [...]” (BAKHTIN, 2011, p.11). This inaccessible is the external image.

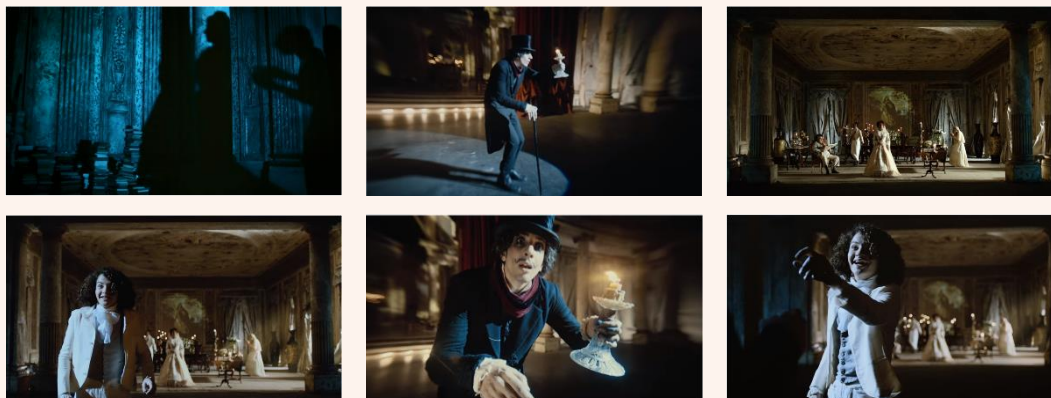
There are, however, deviations from the author/character relationship identified by Bakhtin. One of them signals the character's coincidence with the author. In this case, “[...] the author must put himself in his margins, to experience himself not in the plane in which we actually live our life; [...] he must become *another* in relation to himself, to look at himself with the eyes of the other” (BAKHTIN, 2011, p.13).

With this perspective, it is understood that the author, seeing and being seen simultaneously, aesthetic operation present in autofictional and autobiographical works, considers the value of the external image from the point of view of the impression that it would cause in the other. What is at stake here is a kind of dialectic of the eye, resulting in the implications of seeing and being seen. In the case of the *Capitu* micro-series, this coincidence between the seer (narrator Dom Casmurro) and the subject of his gaze (his memories) is noticeable. It is important to point out that, in the exotopic concept, the author is the creator of every narrative, the writer. In the micro-series, it is considered as author the very character Dom Casmurro, since he recreates and fictionalizes his own history.

According to the Bakhtinian postulate, it is sought to understand some strategies used by the director Luiz Fernando Carvalho to present the character Dom Casmurro, subverting, for this, the exotopic dynamics. In advance, it is verified that the micro-series is based on the existence of two overlapping narratives: the story of Casmurro, dated and cloistered in his dwelling, and the memorialist narrative of his former life. It is interesting to observe that it is not a question of two different interlaced reports, but rather of the combination of both, which clearly illustrates one of the guiding themes of the Assisi novel: the possibility of a resumption of the past.

This is very evident in practically the whole course of the work, as for example in the episode of the book (Fig. 1-6), in which Dom Casmurro explains the reasons why he *put the feather in his hand*. The character vaguely and solitarily searches in the dim light of a candle, the rooms of his house, the reproduction of the old house in ‘Rua de Matacavalos’, when he is confronted with what may be considered the ghosts of his relatives, who literally haunt him, a fact that leads him to declare with emphasis: “Here you come, again, restless shadows” (CARVALHO, 2008).

Fig. 1-6 – Meeting of Dom Casmurro with the restless shadows of the past



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Source: DVD Micro-series Capitu (2008)

It should be noted, however, that Dom Casmurro's encounter with the *shadows* of this past contemplates confronting his youthful self-image, that is, with the character Bentinho. The apparitions of the relatives and of Bentinho wear white robes, spectral color, "the color of the souls of the other world" (CHEVALIER, GHEERBRANT, 2015, p.142) On the verisimilitude, the occurrence of the young Bentinho as a ghost is impracticable, since the adult protagonist is not physically dead, yet mortified by the corrosive jealousy of the unchanging certainty of a betrayal. On the other hand, while the consanguines are ghostly figures, the Bentinho boy vision is undoubtedly a glimpse of the reminiscences of a child, and more specifically, the symbolization of the remembered past, which Dom Casmurro so eagerly wants to regain.

Another occasion in which the subversion of the Bakhtinian exotopy is present corresponds to the moment when the appearance of Capitulina bursts into the scene (Fig. 7-9), dancing around Dom Casmurro, drawing to the ground a line with a piece of chalk<sup>5</sup> trapped to a stick.

Fig. 7-9 - Dom Casmurro walks on the tight line of his past



<sup>5</sup> The art production of the microseries painted the floor of the recording *set* with black paint to resemble a school blackboard.



Source: DVD micro-series *Capitu* (2008)

As the risk acquires extension, the protagonist begins to walk on the path, faltering in the steps not to lose the balance, just like a equilibrist player on the tightrope. The camera, on the other hand, strives to emphasize the occasion by concentrating the plans and the look in the impetuous movements of Capitu girl, who whirls the ground, sometimes with lines, sometimes with curved features. The character undoubtedly dominates the scene and is accompanied by the tortuous walk of Dom Casmurro, who tries not to fall. The act of Capitu very much recalls the opening verses of *Chão de giz*, musical composition of Zé Ramalho: “I descend from this solitude/I shed things on a floor of chalk”. A brief appreciation of these verses shows the poetic self, solitarily, at ground level, that is, defeated and plunged amidst the memories of an ephemeral relationship rapidly vanishing as the chalk scriptures are erased from the ground. In contrast, the character Dom Casmurro pretends to balance himself to the top, while Capitu stretches the tenuous thread of his past. It is the starting point, through which the thread is drawn. The protagonist's tottering movements on the line symbolize precisely the interface between past and present, in which he constantly hangs on both sides, since on the tortuous edge of his life Dom Casmurro subverts the exotopic order and places himself in the same material sphere of his memories. Dom Casmurro's exotopic presence, therefore, is the differentiating tonality of the *Capitu* micro-series, and traces unique traits of his narrative activity.

#### **4 Obliquity of the spying look**

In *Capitu*, the presentification of the character Dom Casmurro is the strategy found by Luiz Fernando Carvalho to implant the narratological perspective that leads to the micro-series. According to Carvalho's own words, the protagonist would only be a



voice-over, voice out of the report, but chose to make it different, for playing that the dossier, in cinematographic terms, is already quite recurrent. In this sense, the character is summoned into the story, to counteract with the events of his memory, how to materialize the nostalgia of his previous life, inhabiting the same space of his past:

So I created an instance ... I “presentified”, Let us express, *Dom Casmurro*. It would be just a voice. He is a voice, but he is a voice with body, a body with voice. Artaud said: “a body without organs”. So that’s it: Dom Casmurro to me is a body without organs. It has no organisms, the organisms are the other characters. The body without organs does not die, it is a body, it has a narrative power, it is here transcending [...]. So, this timeless chorus, which rules everything and that suffers the influence of everything, the story goes from it (CARVALHO in DINIZ, 2008, p. 89).

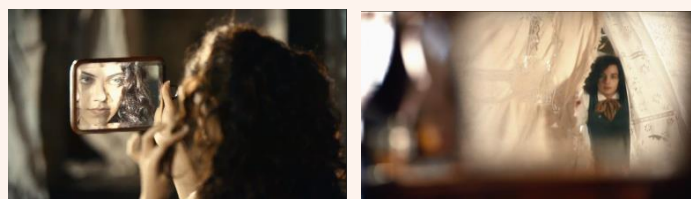
Through this strategy of Dom Casmurro’s presentification, Carvalho embodies the narrative voice that, in literature, is often understood as a *voice without a body*, but in the micro-series it is a *voice with a body*. In giving voice to the body of the narrator, the director points out that the narrative act in audiovision, in its intimate character, “[...] is in no way any exclusive product of the voice” (BENJAMIN, 1987, pp. 220-221). It is, above all, a set of elements united around an enunciative purpose. When seen, Dom Casmurro, besides being a voice, is presence, (con)fusing with the recollected matter.

The episode of Olhos de Ressaca<sup>6</sup> (Fig. 10-14) relates Dom Casmurro’s description of Capitu’s eyes as seen by Bentinho, a young man. Here, the exotopic character reveals the enamored atmosphere of the adolescents, immersed in the adventures and amorous discoveries proper of that age.

Fig. 10-14 - Perspective of the look



<sup>6</sup> It should be noted that in Machado’s novel, there are two chapters with the same title. The first one relates a visit of Bentinho to Capitu’s house and a vision that grabs from the woman’s eyes. On the second one, it narrates Capitu’s attitudes in Escobar funeral. The episode analyzed here, corresponds to the first homonymus chapter of *Dom Casmurro*. Apart from that, in the microseries, the episodes condensate two or more novel chapters. In this sense, the episode Olhos de Ressaca corresponds, in the book, to chapters 32 (Olhos de Ressaca), 33 (O penteado) and 34 (Sou homem!).



Source: DVD Micro-series *Capitu* (2008)

In the scene, Bentinho enters Capitu's house and finds Dame Fortunata in the laundry. She tells him to go slowly to the room where Capitu combs her hair, in order to give her a scare. The sequence is performed to the sound of a music box, which reveals a sonorous device of enunciation, as it sounds like a prelude to the enlightened atmosphere of the coming puerile kiss. One can see the actual presence of an invisible gaze hidden between the bedspreads hanging on the clothesline and incarnated on the camera lens that accompanies Bentinho's entrance into the scene. "It is difficult to locate him, since [...] he remains invisible all the time, not allowing himself to be marked in the very body of the narrative" (MACHADO, 2007, p. 10). But soon, the perspective of the gaze is associated to the protagonist's, as attested to the subjective<sup>7</sup> of the camera behind the blurry vision caused by the laces of the bedspreads. At first, it could be understood that such an experience will have the look of Bentinho as an agent of the narrative lances, a supposition temporarily confirmed by the reflection of his image in the mirror that Capitu held in front of the dressing table. However, Dom Casmurro's shadow appears on the bedspreads, and the same camera positioning angle focuses on Bentinho and Capitu through the blur of the sheets (Fig. 15-16).

Figure 15-16 - Dom Casmurro "printed" on the scene



<sup>7</sup> According to Martin (2005), an expression close to the camera takes the point of view of a character, making the image of the same exactly the same as his look. In other words, it is as if the viewer to look into the eyes of the character himself.

Source: DVD Micro-series *Capitu* (2008)

One has, in this scene, the subject of the *statement* (Bentinho) and the subject of the *enunciation* (Dom Casmurro). However, the observer eye, in addition to enunciating the matter of his childhood memory, enables Dom Casmurro to enter the strongholds of his story to better spy on what occurs in him. It is undoubtedly a posture “[...] of one who is interested in the *other* (and not in himself) and affirmed by the look that throws around him, accompanying beings, facts and incidents” (SANTIAGO, 2002, p. 50). Such a perspective is visualized when the character looks behind the bedspreads, causing their image to be printed on the scene. In fact, it is the look of this guy who stages the scene: a look that *narrates* and *shows*. In contrast, as his gaze is lacking sharpness, his vision is blurred by the veil of the curtains. In a timely manner, this gaze is the guiding axis of the subversive exotopy that spills over into the scene, leading to questions: Who looks? Where does it look from? What does it look? How does it look?

Dom Casmurro, remembering his encounter as a child with Capitu, makes a revival of the past and shares with the character Bentinho this experience of life. Thus, the narrative surface emerges from an exotopy of the creator, that is, Dom Casmurro, who presents himself *out* of the dimension to his memory so that he can analyze the way of being more accurate. He becomes, therefore, *another*: already an adult, he reworked himself as a juvenile for whom one sees him in his totality. In order to see, it is necessary to separate from the memory. And the act of seeing, as Maurice Blanchot (2011, p. 23) exposes it, “[...] supposes distance, the outlying decision, the power of not being in contact and avoiding in the contact the clutter. Seeing that, means that this separation became, however, a reunion”.

As a correlate of this premise, Silviano Santiago states:

In the narrative memoir, the most experienced narrator speaks of himself as a less experienced character [...]. But the narrator of postmodern fiction no longer wants to see you yesterday, but wants to observe your yesterday in a young man's today. He delegates to another, young man today as he was young yesterday, the responsibility of the action he observes (SANTIAGO, 2002, pp. 55-56).

In *Capitu*, there is a narrative of reminiscences, however, *in reverse*, because of the subversive order operating there. It is evident, therefore, that Dom Casmurro is

removed from history by recreating the memories of his life, but, paradoxically, he inserts himself in it by being present, given the subversion of the exotopic axis. This observation makes us realize how steep the logic of contemporary narration is, inasmuch as the more the narrator tries to escape the matter he narrates, the more he is immersed by it.

The moment that Dom Casmurro stands beside himself, becoming *another* to recreate the scenes of his memory, the *point of view* adopted by the camera is also shared. For Aumont (1993), the point of view corresponds, among other factors, to the place, real or idealized, from where one sees a representation. Considering that the character inhabits the atmosphere of what is recollected audiovisually, “it remains to know who to assign this look, this view: to the producer of the image, to the apparatus, or, in the narrative forms of the image (especially in the cinema), sometimes to an already imaginary construction, to a character” (AUMONT, 1993, p. 156). This, then, is the question that the exotopy of the character raises: what/where does he look from?

While Dom Casmurro manages the enunciative thread of history, he also sees the reenactment of his own memory. In this sense, sound-image creates the space-time dimension in two diegetic movements: *one from the inside out*, when Dom Casmurro, inserted in the remembered scene, throws the gaze through an external position (that is, of observation); and the other *from the outside inward*, when, outside the time and space of the revisited recollection, it is present in this memorialist matter. This confirms the conjecture that the exotopic presentification represents the fragmentation of the protagonist, that is, the unfolding of the same *persona*.

On this point Bakhtin propitiously gives us some information about the narrative instance that corroborates our hypothesis:

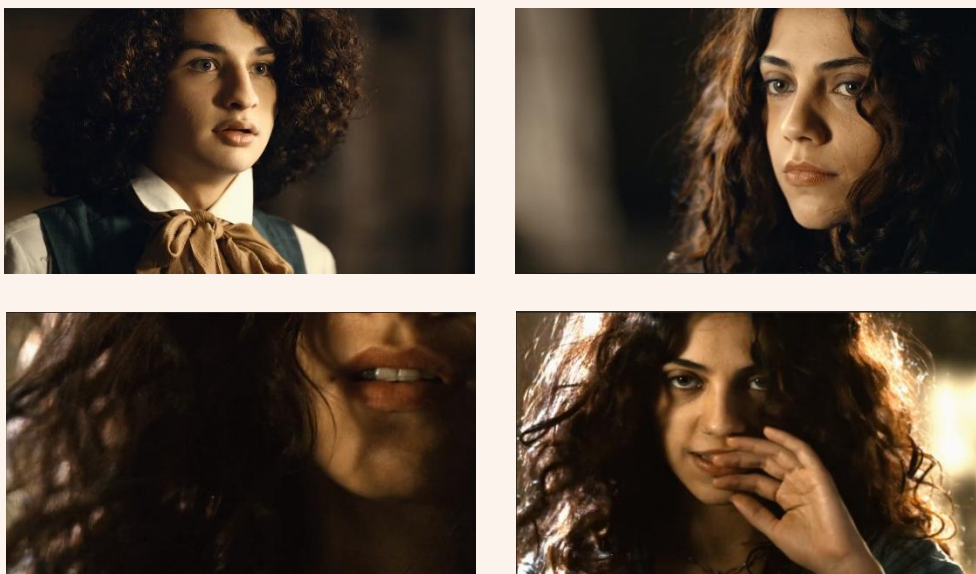
If I narrate (write) a fact that has just happened to me, I already find myself, *as a narrator* (or writer), outside the time-space where the event took place. The absolute identification of my “I” as the “I” of which I speak is as impossible as suspending oneself through the hair is as impossible. The represented world, even if it is realistic and truthful, can never be chronotopically identified with the representative real world, where the author-creator of this image is (BAKHTIN, 2010, p. 60).

In the face of this statement, it is clear that in recalling a certain experience that occurred to him, Dom Casmurro automatically operates the exotopic process, once he

creates a character that represents him. Bentinho, in fact, is the *character* of the author Dom Casmurro, created to relive the singular experience of the first kiss. On the other hand, he is not *outside*, but *inside* this experience, letting himself be reached by the street lights of the act, thus subverting the exotopic and also chronotopic dynamics.

Another aspect that ratifies the rupture of exotopy is the capture of the Capitu gaze made by Bentinho (Fig. 17-20). In the scene, the boy asks the young woman to let him see the eyes. In advance, the image of Capitu's face appears with serene air, whose naive look illuminates a spirit of candor. As it is known that who stares at them is Bentinho, it can be said that such expression of softness is *the external* image that the same sees and confers to Capitu. However, shortly after the narrator had said that he had remembered the definition that Jose Dias had given to the eyes of an oblique and disguised gypsy, Capitu's features gained notorious lewd airs, beginning with the close-up<sup>8</sup> on her lips and look, previously modest and soft, now it is dissolved in the dissolute sensuality that, perhaps, is the attribute of her obliquity.

Figure 17-20 – Eyes in Capitu's eyes



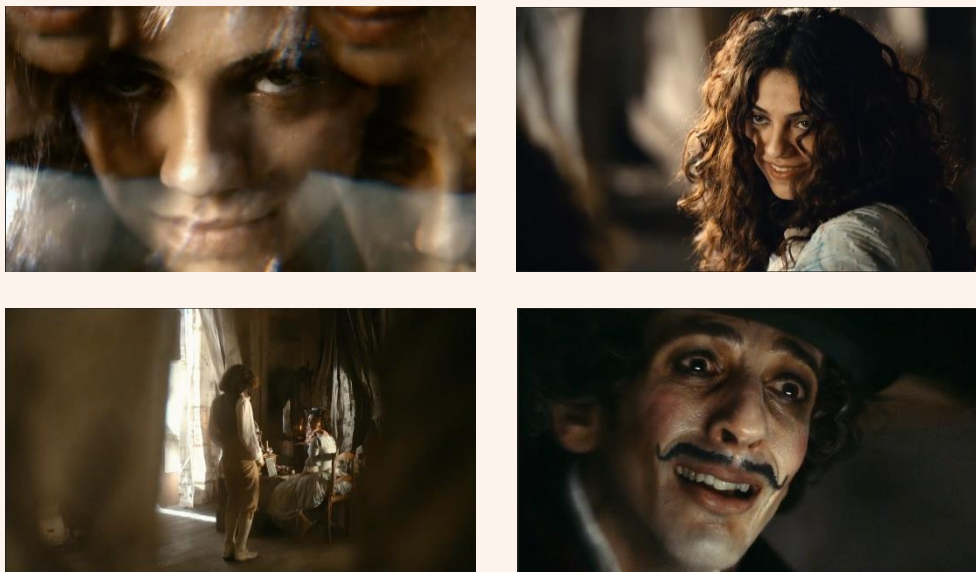
Source: DVD Micro-series *Capitu* (2008)

<sup>8</sup> Framing of the machine used to “indicate a deeper or more symbolic detail” (MARTIN, 1993, p. 45).



Then the camera, in the very first plane<sup>9</sup>, produces a kaleidoscopic effect by focusing the eyes of Capitu (Fig. 21-24), characterizing the new lineament it has gained: looking “[...] a mysterious and energetic fluid, a force that dragged in, like the wave that leaves the beach in the days of a hangover” (ASSIS, 2005, p. 71).

Figure 21-24 – Capitu kaleidoscopic look



Source: DVD Micro-series *Capitu* (2008)

Once the vision is over, Capitu returns to the previously visualized appearance. Again, there is the hint of the hidden gaze that creeps behind the bedspreads, corresponding to Dom Casmurro's gaze. Undoubtedly, the voice *off* is an enunciative mark, since it is responsible for condensing the image that is built by Bentinho at the moment of Capitu's eyesight, but also by Dom Casmurro himself, since both are found in this scene of memory reporting. Thus, the voice *off* narrates by imprinting a figurative and narrative value to the image, based on the informative dimension of the meaning given to the oblique eyes of Capitu by José Dias and remembered both by Bentinho and Dom Casmurro. It is possible to say, then, that the materiality of Capitu's outer image is mutually constructed by the look and the voice: a kaleidoscopic, fragmented, evasive, hypnotizing image, on the surface of which different facets arise that, in combination, originate a rising sea wave, *deep and dark*, threatening to involve, pull and swallow them.

<sup>9</sup> When the camera shows only the face of the character (BERNADET, 1991).



It is this confluence of looks toward the object that justifies the fracture in the space-time perspective of the audiovisual narrative and the subversion of the exotopic<sup>10</sup> process. Even so, the exotopic dimension remains in the process of being maintained. Dom Casmurro invades the scene that belongs to the story of his memory, very close to the characters, yet without being perceived by them, as if occupied elsewhere, as a ghostly being (NEPOMUCENO, 2015). In fact, it contrasts with memories. He peeks at everything from afar, distant, yet does not conceal in his facial contours the rush with which these events take him, as if he wanted not only to recall them, but, in fact, to revive them. In this way, the necessary distance between creator and creature tends to remain, albeit subversively.

When “Capitu melted his head, to such an extent that” Bentinho had to “come with his hands and support”, because “the back of the chair was low” (ASSIS, 2005, p. 73), the plan of recollection hides – at least, at first – the emotions that pierce the young teenager's heart in the blossoming of his affectivity. It is known that the scene shows the expectation of the concretization of the act. Already in the narrative plane, it is the narrator Dom Casmurro who shows, emotionally, the great sensation of the kiss (Fig. 25-26). Then, again, the exotopic subversion happens: It is Bentinho who performs the act, but it is Dom Casmurro who seems to feel it, to experience it.

Figure 13-14 – Experienced kiss



Source: DVD Microseries *Capitu* (2008)

Thus exempted from the exotopic distance that would lead him to show what he would perceive from the gaze of the other, Dom Casmurro, himself, reveals his own experience, lives his memories as if he were truly experiencing them in the present

<sup>10</sup> According to Nepomuceno (2015), in the microseries, the space that signals the temporality of the narration, that is, the housing field / performance of the sexagenarian narrator, It is at the same time the occurrence space of the narrated facts or plot action, where situate the adult and adolescent variants of Bentinho.

moment. Thus, by the image created by director Luiz Fernando Carvalho, past and present merge, memory and narration intersect, the seer and visible become one. By subverting the exotopic order of creation, author and character become two equal and divided portions, as well as Capitu hair strands, which are now incorporated to form the braids. And the image is this possibility of tying the ends with a *piece of broken ribbon*.

## Conclusion

In keeping with the subversive exotopic relationship between the character Dom Casmurro and his recalled creatures, there is no doubt that the experience of narrative enunciation in *Capitu* “[...] is basically the experience of the gaze cast on the other” (SANTIAGO, 2002, p. 51). It is concluded, in this regard, that the memories reconstituted in the micro-series come from the diving made in the life of the protagonist Casmurro, that emerge from there. Although they are confessions experienced by the character, what Dom Casmurro attempts to do is to observe them with an incisive look of objectivity, turning reminiscences into pure information, external to itself.

In the *Capitu* micro-series, all the time, Dom Casmurro shies away from his report, seeking insistently only to observe, however, inevitably, he suffers interference, because he experiences his living from another time. He looks at the experience of another, but in this case he witnesses the experience of another time in his own life.

On the other hand, Luiz Fernando Carvalho fixes his personal look on the novel *Dom Casmurro* and from it he sprouts his paths, in order to adapt the work of Machado de Assis. In this way, echoing the *pleasure of the eye*, the director used the strategy of presentification of the character Dom Casmurro to be *the body of the voice* that spreads in the narrative as a touchstone for narration. Thus, the resource applied by Carvalho shows his desire to approach Machado’s novels, as his words clearly state: “The text is purely Machado. Without any of my articles, without any commas of mine” (CARVALHO, 2008, p. 83). The exotopic subversion was verified as the device found by Carvalho that allows the perception of narration, that is, of a narrative instance. For this reason, his steps were traced in the narrative process of the work, in order to think of it as a signal, a clue to this entity that gives the seeing and hearing of the televisual narrative.

Finally, the objective was to show that the miniseries *Capitu* undertakes a process of (re)reading the Machado text, while establishing itself as an autonomous identity, of which exotopic subversion is one of its constituents. The intention was, precisely, to incite other readings, other glances – preferably, oblique – about the audiovisual and literature itself, phenomena that are constantly elusive, however incessantly made known to others.

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